THE

SIEGE OF TROY;

OR,

FAMOUS

TROJAN HORSE,

A GRAND HEROIC, SERIO-COMIC, TRAGIC SPECTACLE,

IN TWO PARTS,

WITH A DESCRIPTION

OF

All the Scenery, Machinery, and Movements,

TOGETHER WITH

The Decoration of the Pantomime,

AND PARTICULARLY

THE PANTOMIMIC-ACTION,

SONGS, DUETTS, CHORUSSES, &c.

As performing with unbounded Applauſe, at the

NEW

AMPHITHEATRE OF ARTS,

WESTMINSTER-BRIDGE,

Under the immediate Direction and Inſpection of Mr. *Aſtley*, jun.

LONDON:

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CHARACTERS.

Menelaus, King of Greece, Mr. WHITMORE;

Ulyſſes, King of ITHACA, Mr. WALLACK;

Grecian Officers, { Meſſrs. FOX, DECASTRO, TAYLOR, DAVIS, and CONNELL;

Paris, a Trojan Prince, Son of King Priamus } Monſ. MERCEROT;

Officers, - - Meſſrs. LALOUETTE, & LAURENT;

Briſtle, Mr. JOHANNOT;

Helen, married to Menelaus; who, by running away with Paris, occaſioned the Trojan War - - - - - } Mrs. MERCEROT;

Mrs. Briſtle, Mrs. DECASTRO;

AND,

Caſſandra, - - Virgin Daughter of King Priam, (inſpired by the Gods with a true Spirit of Prophecy, *yet never believed*) - - Miſs SMITH;

Prieſts and Prieſteſſes,

Trojan Warriors, Dancers, and Mob,

Grecian Warriors, &c. &c.

The Evening's Entertainment will be given in the following Order, viz.

1. A Whimsical pantomime, called,

MIRTH AND MAGIC:

OR,

HARLEQUIN's MEDLEY.

2. VARIOUS EQUESTRIAN EXERCISES,

3. A comic Ballet, called,

CYMON AND IPHIGENIA.

4. A REAL PONY RACE.

5. A musical Entertainment, called,

GABY AND DOLLY.

6. HORSEMANSHIP.

7. THE SIEGE OF TROY:

OR,

FAMOUS TROJAN HORSE.

N. B. The Siege of Troy will be performed every Evening, until further Notice.

*** Nothing under full Price can possibly be taken.

SIEGE OF TROY, &c.

PART I.

SCENE I.

The Grecian encampment, battering rams, catapultas, and various other ancient deſtructive implements of war, terminating with a view of the famous City of Troy, and its powerful walls.

MENELAUS enters, from his tent, expreſſing great uneaſineſs at the length of time which Troy has taken, in withſtanding a ten years Siege. Ulyſſes, with other officers enter, and finding Menelaus in a melancholy ſituation, unfolds his deſign of introducing A WAR HORSE, &c. This idea the king approves, and embraces Ulyſſes with raptures of joy; all ſwear to perform the project with ſecrecy and

expe-

expedition, for which purpoſe they diſpatch a meſſenger to Troy, with an offer of peace.

QUARTETTO.

VENGEANCE thou'rt our own! now impious Troy
Thy fall draws on; burn, raviſh, and deſtroy:
Age, ſex, nor ſhrine, nor temples, will we ſave,
All ſhall be one crimſon, and one blazing grave.

SCENE II.

A Palace in Troy.

Paris enters, followed by his officers, attended by the Grecian Meſſenger, who delivers his credentials. Paris reads, and ſhews great joy at the contents of the letter, expreſſive of the Greek's deſign of raiſing the ſiege: then, as an offering to Pallas, for having obtained the Palladium by treachery, they beg to preſent Paris with a horſe, as an atonement for the wrongs committed by them. Paris conſults with his officers, who perſuade him to agree with the propoſals: he embraces them, and diſpatches the Grecian meſſenger with every mark of ſatisfaction, at the ſuppoſed peace with the Greeks.

SCENE III.

An extenſive view of the ſurrounding country of Troy; part of that city's external walls and towers, ſally-port, &c. Alſo the ſea, and Port Aulis, where the Grecians harboured their fleet, previous to their encampment before the city.

Briſtle, a cobbler, and his wife, after arguing on the retreat of the Grecians, quarrel on the ſubject, and a battle enſues.

SONG.

COBBLER.

I.

With my lapſtone and ſharp awl, I get my daily bread,
Tweedle tweedle dum, and tweedle tweedle dee;
Which in comfort I ſhould eat, if my wife was but dead;
With my row dow derry dow,
Laugh and we'll be merry now.

Fa. ra. ral de ray.

II.

Her tongue is always going, like the clapper of a mill;
Tweedle, &c.
For, from break of day till night, Oh! it never does lie ſtill:
With her row dow, &c.

III.

Instead of getting better, every day she does get worse;
Tweedle, &c.
I wish her at the Devil, for to me she is a curse:
With a row dow, &c.

IV.

If I could but get rid of her, it would be no great loss;
Tweedle, &c.
So of this I'll make an end, and go see the Trojan horse:
With my row dow, &c.

SCENE IV.

The Temple of Diana, with four statues, representing Jupiter, Juno, Neptune, and Mars. In the center is Diana in her chariot, drawn by white hinds.

A grand procession of priests and priestesses, Trojan warriors, dancers, &c. &c. An offering at Diana's shrine, in consequence of the Greeks returning from before the walls of Troy.

GRAND CHORUS.

By PRIESTS and PRIESTESSES, WARRIORS, &c.

Fair Cynthia, sov'reign Queen of light,
With all thy starry train, so bright,
Where the Celestial glories shine;
To thee, to thee,
We bend the knee;
Our joys of triumph, thine:
Our foes have run,
Our fears are done;
The Greeks are flown, and Troy's our own.

After

After the offering to Diana, a dance of female Trojans takes place, which is interrupted by the arrival of a meſſenger from Caſſandra, who wiſhes to come from her place of confinement *(detained there as a lunatic)* to expound a prophecy. Paris, after ſome deliberation, complies with the requeſt: the meſſenger retires, and, ſoon after, returns with Caſſandra, who deplores her ſituation, in conſequence of being treated as one deranged in mind: ſhe informs Paris of the approaching danger of Troy. Paris, the Prieſts, Prieſteſſes, &c. ſhew every mark of diſbelief, which enrages, Caſſandra, who, ſeizing her wand from her attendant, invokes the Gods: informs Paris that ſhe has the power to perform a miracle, and determines that inſtant to put it to the teſt, then leave him to judge of the truth of her prophecy. Caſſandra ſtrikes the figures of the Gods, which change from gold to black marble.

Paris and the reſt are ſeized with horror! The actions diſplayed by the various groups, expreſſive of fear, hope, and revenge, forms the moſt lively and intereſting picture of the various paſſions that agitate the human breaſt, which it is poſſible to convey through the medium of ſcenic effect.

SCENE V.

Outſide view of the fortifications of Troy, &c.

Various Trojans are ſeen going to welcome the arrival of the great horſe.

SONG

SONG (*Briſtle*)

I.

Be ſilent, my neighbours, and liſten to me,
For if you keep wrangling you'll never agree;
If I'm wrong, put ſomebody elſe in my ſtead,
Nobody's worth nothing, without they've a head.
Derry down, &c.

II.

At night, when we go to our four-penny club,
To ſmoke our tobacco and tipple our bub,
The chairman cries ſilence,—no more's to be ſaid,
Which proves, that nobody can do with no head.
Derry down, &c.

III.

Let the head and the body unanimous be,
For the body and head ſhould ne'er diſagree;
The head of the body ſhould ne'er be in dread,
'Tis a very bad body would cut off the head.
Derry down, &c.

IV.

And now I am come to the end of my ſong,
As a body of people let no one do wrong;
The way to keep enemies always in dread,
Make the *ſubjects the body*, the ſov'reign the head.
Derry down, &c.

SCENE

SCENE VI.

The ſcene opens, and diſcovers ſix pieces of paintings, repreſenting a ſtreet of magnificent buildings in Troy, with the Trojan horſe in the center, adorned with all the trappings and furniture of a War Horſe, decorated with rich gildings, plumes of feathers, and other ſuitable ornaments: under his feet is diſcovered Sinon, mangled and in chains.

The Trojans are ſeen ſurveying the horſe, whoſe wonderful appearance aſtoniſhes the ſpectators; ſeveral of them comment upon his proportion, &c. and then retire to finiſh the day in feſtivity.

Ulyſſes opens the trap door, which is ſo admirably contrived that the keeneſt eye cannot obſerve it, deſcends, and reconnoitres the city; but being interrupted by the approach of the Trojans, aſcends with ſpeed, and cloſes the door after him.

DUETT. *(Ulyſſes and Officer)*

[PRIOR TO ASCENDING.

ULYSSES.

Now the glorious work draws near;
But ſoldiers hark! hark! hark! I hear [*A noiſe is heard.*
The foe, the foe at hand.

OFFICER, from inſide of the horſe.

Say, ſhall we now deſcend?

ULYSSES.

ULYSSES.

Not yet, not yet, my friend;
The foe's at hand, beware.
OFFICER. } *Both.*
Then why do you ſtand there?

ULYSSES.

I come, I come, thy caution's juſt;
In me confide, and ſafely truſt:
Since fate ordains it ſo,
To hide, to hide,
To hide, to hide I go.
[*Aſcends the horſe's ſide.*

Several Trojans are ſeen returning from their rejoicings.

Ulyſſes, finding all clear, appears a ſecond time, and while the Trojans are drowned in wine, the Grecians, who lie concealed within the WAR HORSE, deſcend, with every neceſſary inſtrument of deſtruction: they retire to various parts of the city, in order to accompliſh their deſign, at a proper ſignal being given; firſt receiving their inſtructions from their general.

ULYSSES, and OFFICERS.

CHORUS.

Come lads deſcend, the coaſt is clear;
The foe deſtroy, with axe and ſpear:
Heap piles of fire through each ſtreet,
And ſheath your ſwords in all you meet.
When this is done, and Trojans ſlain,
This night will crown our ten years pain.

SCENE

SCENE VII.

Distant country, with various pleasing views.

The Trojan rabble keeping it up, Bristle captain of the gang.

SONG. *(Bristle.)*

I.

Egad we are merry with drinking of sherry,
And toasting prince Paris, that brave boy:
We our glasses did trim quite up to the brim,
And drank to the lad that did save Troy.

Fal lal lal, &c.

II.

Then home let's be jogging, and take t'other noggin,
Be drunk both without and within doors;
Like hearty good fellows, we'll burn, burn the bellows,
And throw the whole house out of windows!

Fal lal lal, &c.

SCENE VIII.

A general and extensive view of the internal part of Troy.

The time being come, and the signal given, the Grecians execute their well-planned project; and

and while the unſuſpecting Trojans are buried in wine and ſleep, Ulyſſes and his party ſeize the gates of the city, let in the covering army, who enter with ſhouts, that ſeem to rend the ſkies; breaking open houſes, putting all to the ſword, without ſparing age or ſex; the confuſion becomes general; palaces and other magnificent buildings fall a ſacrifice to the fury of the flames.

Helen is diſcovered in a tower, ſurrounded with fire, and no mode of eſcaping inevitable death.

The dreadful claſhing of ſwords and ſhields, together with the conqueſt and deſtruction of Troy, terminate this grand ſpectacle; of which diſmal cataſtrophe, the poet gives the following emphatical deſcription:—

II.

" Who can the dreadful horrors of that night
" Declare? with equal tears whoſe woes recite:
" The old City falls, potent ſo many years;
" In ev'ry ſtreet ſlaughter in heaps appears;
" Bodies and houſes, ſacred temples thrown!
" Nor did the Trojans ſuffer death alone;
" The vanquiſhed, their courages recall,
" And now the Grecian conquerors do fall!
" From tow'ring battlements, with melted lead,
" In burning ſhowers they ſcall'd the victors dead!
" Pull down, themſelves, their lofty ſpires, and throw
" The maſſy ſtones, and cruſh the daring foe!
" In all parts cruel grief, in all parts fear,
" And death in various ſhapes was every where!"

GRAND

GRAND CHORUS.

SINCE mighty Troy in aſhes lies,
Let's raiſe our triumph to the ſkies!
For future ages ſhall relate
The *Grecians* fame, and *Trojans* fate!
Nor e'er ſhall hoary *Time* deſtroy
The page that tells the Siege of Troy!

REMARKS.

REMARKS.

PERHAPS no ſubject ever afforded a greater ſcope for the painter's pencil, or the ingenuity of the machiniſt, in point of ſtage-effect, than the Famous SIEGE of TROY; nor has the compoſer had a leſs field for his muſical abilities. It will be ſeen, that the performers in general have each their ſhare of buſineſs in this ſplendid and heroic ſpectacle, and are not wanting in pantomimic action, to convey a proper idea of the nature of the ſiege, as well as the credulity of the beſieged, in admitting within their walls the grand Trojan War Horſe, which contained five hundred Grecian ſoldiers, properly equipped for battle, &c. within its body.

☞ *The pantomime will be given every evening till further notice.*